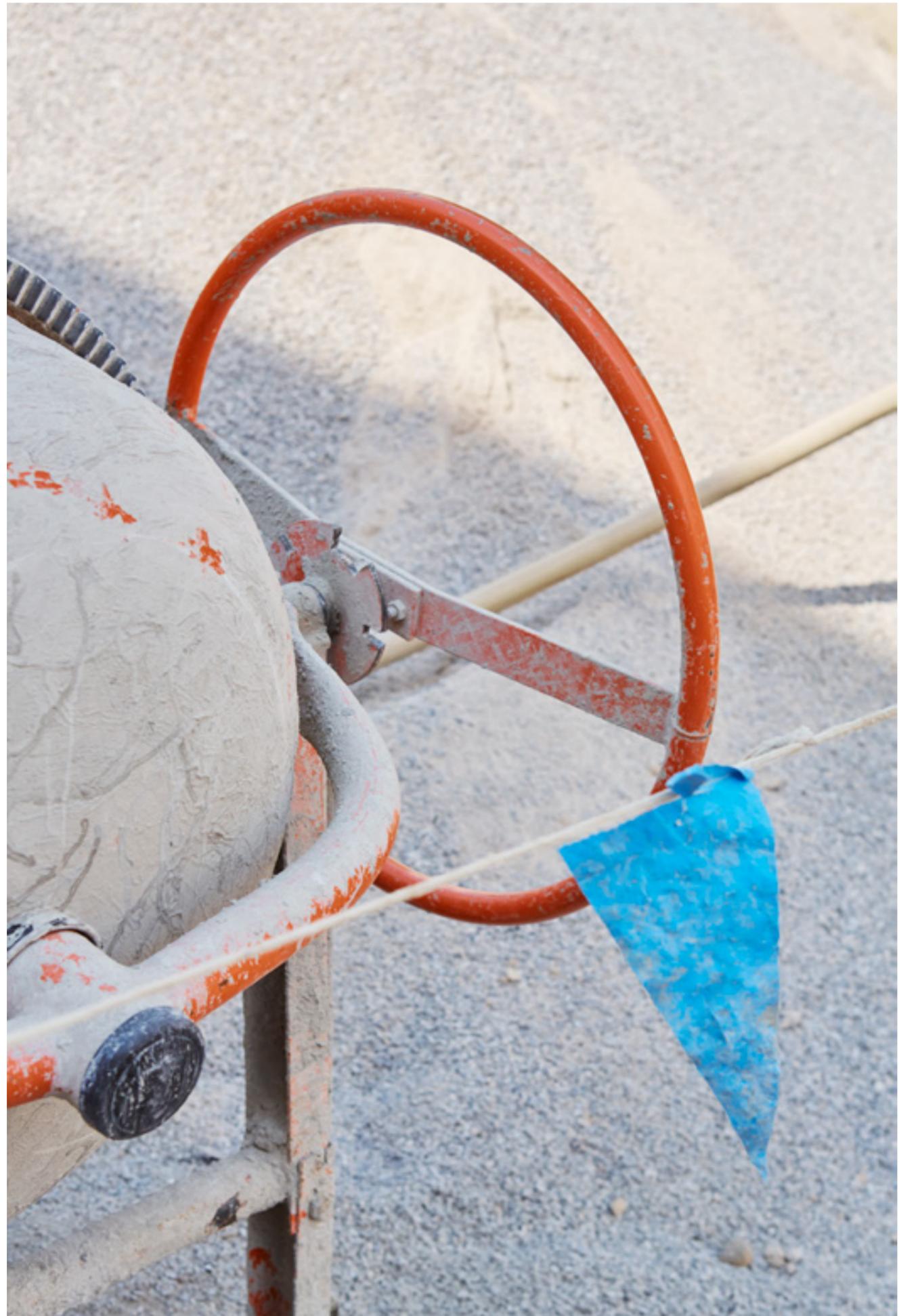


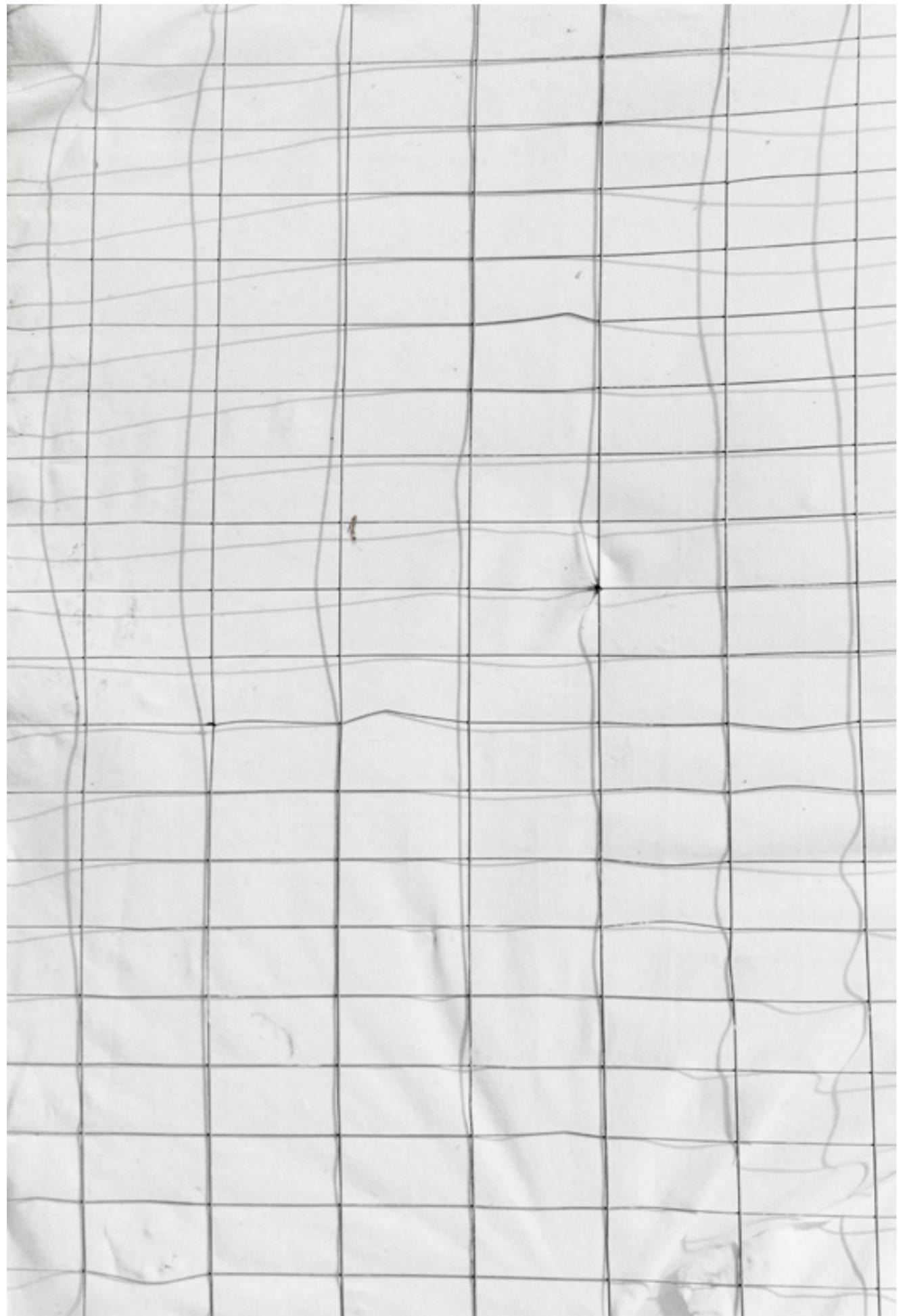


catalog 2018











The main square in Novo Mesto under construction during the festival

photographs by Klemen Ilovar



A beautiful little gem of a festival in the heart of trendy Novo Mesto, the soul of the Dolenjska region, a highly sought-after part of Slovenia. Fotopub is spacious and bright, and will charm you with its sleek and cozy attention to detail. It is conveniently located in the artsy old town, vibrant and bustling with creative potential. Enjoy the fun. Sleep in a room, or hurry up and reserve a night in a small reclaimed wooden barrel, a modern multicultural fusion of Japanese capsule hotels and the local wine-making tradition. Fotopub is minutes away from countless buzz-worthy eateries, dive bars and hip music venues where locals sip the local wine and chat with other locals. If you want to explore, take advantage of the minimalistic public transportation. Fotopub is a mere stone's throw away from vast farmlands. Enjoy the view from the parking lot. Don't forget about the night-time allure. A truly unique Slovenian experience. Feel free to message me. Area is must-see. Be a part of the local brunch culture. Tons of awesome things to do. Vibe is unpretentious. Area is walking distance. Fotopub is particularly safe.

Fotopub

festival of contemporary culture in Novo Mesto, Slovenia

Since its reconceptualization in 2014, Fotopub, a festival led by young artists and curators, strives towards recognizing the qualities of emerging artists and creating a space for independent and unconventional curatorial gestures. Fotopub has since become an international platform for the promotion, stimulation and development of artistic activity across contemporary arts and cultures. In its fifth edition, Fotopub extended artistic and curatorial dialogues, while embracing ever wider international participation. The festival once again brought together artists and curators whose practice spans of contemporary visual arts, many disciplines. At Fotopub 2018, a series of projects that critically disturb, challenge and question artistic and socio-political rituals, processes of knowledge production, translation, proofreading, and the role of the curator were showcased. **Managing director:** Dušan Josip Smodej, **Portfolio Reviewers 2018:** Anna-Kaisa Rastenberger (FI, Chief Curator at The Finnish Museum of Photography), Zuzana Marketa Mackova (Czech Republic), Daniele Marzorati (Italy), Matteo Orani (Italy), Claudia Sinigaglia (Italy), Dorotea Škrabo (Slovenia) **Frederike** **Volunteers:** Nika Bratkovič, Deja Bečaj, Samra Šabanovič, Jacopo Garino, Michael Kelly, Rok Hudobivnik, Luca Marchetti, Liza Premiyak (United Kingdom), Peter Kolarcik, Alessandro Iacobino (Italy), **Artistic Committee:** Bojan Mijatović, at Metronom Gallery), Jure Kastelic, Klemen Ilovar, Miha Erjavec, Anja Zver, Živa Kleindienst, Ilaria Speri, Tadej Vindiš, Dušan Josip Smodej (Austria, KM-Graz), Ute Weingarten (Germany, Director, ARTPRESS – Ute Weingarten), **Production:** Fotopub Association for Contemporary Culture, Dilančeva 1, 8000 Novo mesto, Slovenia, www.fotopub.com, fotopub@fotopub.com, We hope to see you again in 2020.

Program: Iglooghost, Matter, Svemirko, Persian Empire, Strip Steve, Peglasus, Shao, KMN, YGT, Levanael + **visuals:** 5237, Smech, Žgotika research, experimental-From 30 July to 4 August, Fotopub organized a series of formal and informal events, including seven exhibitions, three special projects, evening talks, Design: Nejc Prahler directions and geographical a curated music programme and the Fotopub Portfolio Review, which brought well-known and respected artists, curators, editors, publishers, gallerists, and directors of newly-commissioned work from the international art world to Novo Mesto. This year, twenty-five artists and curators from twelve countries (Canada, Croatia, the Czech Republic, Germany, Hungary, Italy, Lithuania, Slovenia, the Netherlands, Ukraine, the United Kingdom and the United States) exclusively showcased their work in unconventional and/or abandoned spaces across the city centre, with site-specific installations and performances in the streets and public venues of Novo Mesto. **30.-4.8. 2018, in Novo Mesto, Slovenia, EU Magazine for Photography and Media Art), San-Editors:** Dušan Josip Smodej, Director Künstlerhaus – Halle für Kunst & Medien (Germany, Director, ARTPRESS – Ute Weingarten (Germany, Director, ARTPRESS – Ute Weingarten), Tadej Vindiš, mir Vidmar (Slovenia, Art Director, Škuc Gallery) **Živa Kleindienst** **Cover image and back cover photos:** Klemen Ilovar, Ilaria Speri **Exhibition photos by:** Klemen Ilovar, Janez Klenovšek, Aljaž Celarc

Sasha Kurmaz, Vanessa Brazeau, Brad Downey and Stefan Klein, later joined by Hildegard Stein, opened this year's festival with the performance *Skin-fade Disconnected Slick-back*. For the occasion, all five artists united under one common denominator—a haircut from the best barber in town. By exhibiting the shared feature in a white cube gallery, the artists questioned the processes of collective art practice and critically yet humorously challenged the rituals and norms of the art system.

In containers, modified especially for this occasion, Zuzana Markéta Macková, winner of the 2017 Fotopub Portfolio Prize, presented her research for the very first time. Her work brings together photography and sound with the aid of specifically designed software. The result of the project was an interactive installation employing a photographic set and a theremin – *Golden Record: Finally, the First Part of the New Vocabulary!*

After participating in a group exhibition at Fotopub 2015, Dorotea Škrabo returned to Fotopub with *Please Do Not Take Photographs*, a solo exhibition consisting of a series of edible photographic prints on cakes and an interactive replica of the room in the Louvre where the *Mona Lisa* is exhibited. The artist thus continues to expand and further develop her practice through which she addresses the status of online images and the tools and processes of image-making, sharing and consuming.

During the festival the band *Steve & Samantha* took over the city's former post office to build an in-situ recording home/studio where they performed a week-long live jam session, complete with visuals recorded in the immediate surroundings and a public concert.

Based on long-term research, Mark Farid presented the upcoming virtual reality project *Seeing I*. As part of this project, Mark will wear a virtual reality headset for 24 hours a day for 28 days, only seeing and hearing what one person sees and hears for 28 days. Adapting the question of nature vs. nurture to the digital age, *Seeing I* considers how large a portion of the individual is an inherent self, and how large a portion is the consequence of environmental culture. A test recording for the purposes of the project was made during the festival, and followed by a talk moderated by Tadej Vindiš.

The group exhibition *Lost in Depiction / part one part two*, curated by Eva Hoonhout and featuring works by Dan Adlešič, Caz Egelie and Lily Lanfermeijer, explored the notion of 'depicted space'. Using various visual tools, design, and artistic methods, the project was developed in a site-responsive manner; spatially, the exhibition builds on the particularities of an exhibition space, in this case, a vacant building, re-appropriated and re-contextualised. Taking into account the tangible and intangible presence of the history embodied in the given space, the exhibition reveals new possible spatial scenarios.

Meanwhile, during the festival week, Slovenian artist Nataša Berk invited her fellow artists to exhibit their works in her mobile gallery *0,02m³*. The unscheduled and unexpected exhibitions were shown either within an exhibition or in a public space. The gallery parasitically integrated itself into Fotopub's structure and developed its own programme, employing various artistic approaches to explore and comment on the different modes of organizing, curating and exhibiting. For the festival's closing evening Berk arrived at Novo Mesto's bus station behind the wheel of a bus. The artist invited the audience to be either inside or outside the bus, thus defining the art piece itself. Drawing a perfect circle with white paint on the parking lot, the artist/bus driver took the visitors for a drive in the Slovenian countryside.

In addition to the main exhibition programme, Fotopub's long term partner Metronom Gallery presented *The Wanderer's Proximity*, a group exhibition curated by Gabriele Tosi featuring artists selected from the *Generazione Critica 2018* workshop and the newly-established *Artifact Prize*. Moreover, the second iteration of the *Fotocubs Mentorship Programme* resulted in the group exhibition *On the Edge of Precariousness*, conceived and produced by last year's Fotopub volunteers Anna Fabrizi, Barbara Kovárik, Greta Langianni, Matteo Orani and Ambra Iride Sechi, under the mentorship of the Fotopub team. The fifth edition of Fotopub was closed by the open-air *Fotopuparty* which involved hundreds of visitors from all over Slovenia.

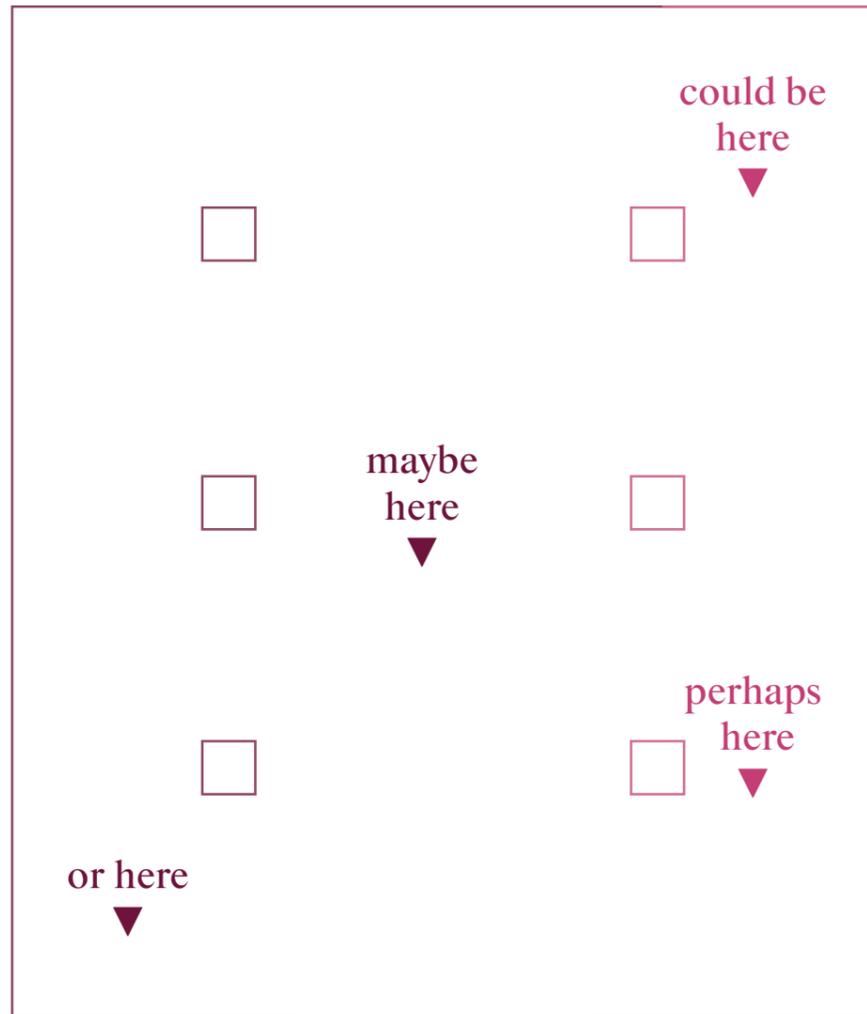
Skin-fade Disconnected Slick-back

Monday, 30.7.2018

Simulaker Gallery

Vanessa Brazeau, Brad Downey, Stefan Klein,
Sasha Kurmaz and Hildegard Stein

maybe
here







Golden Record: Finally, the First Part of the New Vocabulary!

Tuesday, 31.7.2018

Mestni Park

Zuzana Markéta Macková

To begin with, I find it is important that I mention that the following text is only a translation of the complex “speech” of the nameless entity you now have the chance of encountering as it makes its appearance in our primitive language.

So please, read the following text with this in mind: everything does not look as it sounds, or sound as it looks. Somewhere in between, the translation may be missing.

Where I come from is unimportant. The same is true for the question: when do I come from?

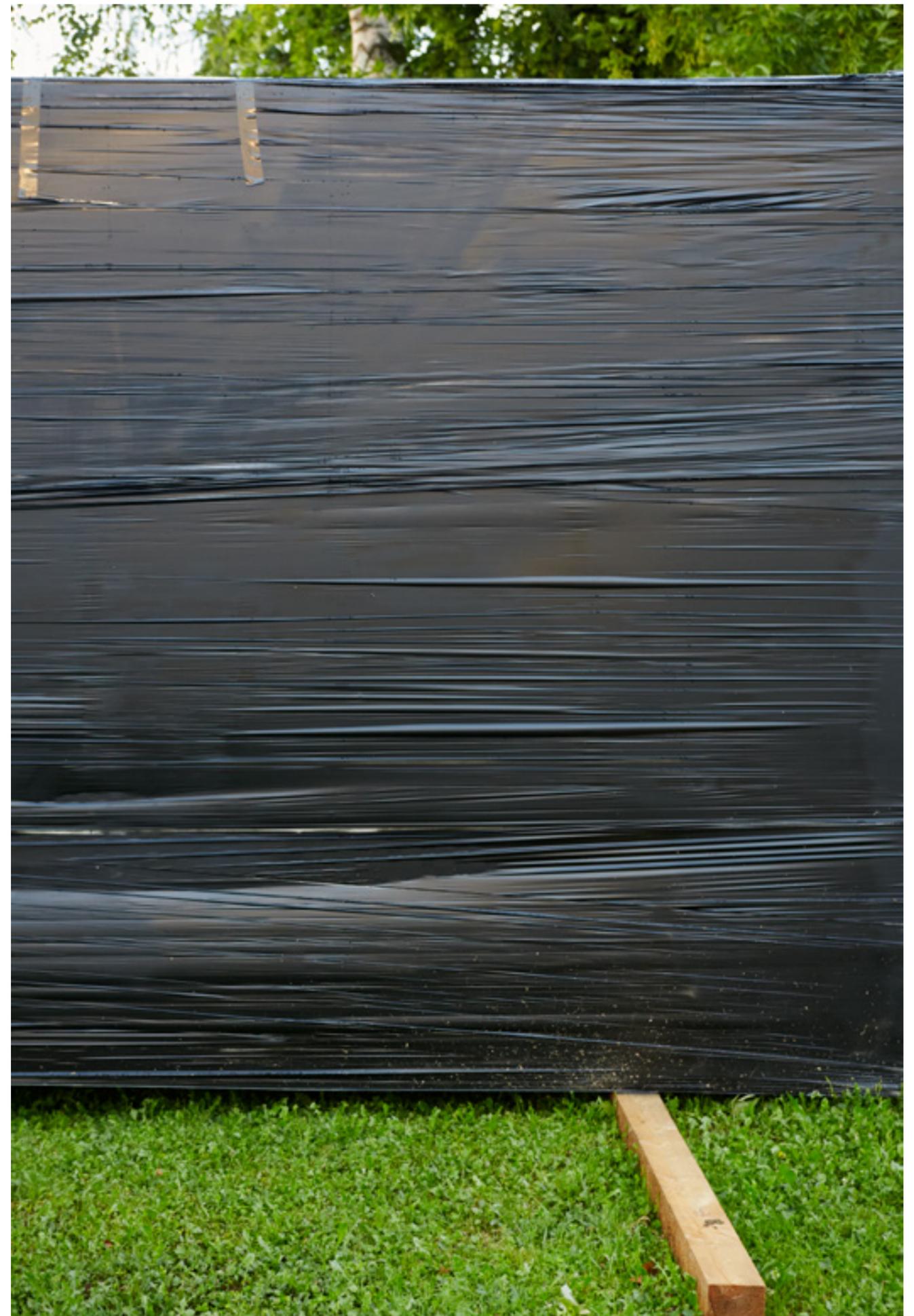
I simply am. Here and now. Everything but my message should be put aside.

I came to this place, Fotopub Festival, because this is where the open-minded, free and exploring elites of your time are. Those who have at least a small chance of understanding... (untranslatable part) ... Most of your peers are entrenched in the idea that there is no more evolution for humans. That nature, compared to your technology, has become obsolete in the realm of innovation. What they do not understand is that your phones and computers are merely tools. Since the evolution of construction, tools have progressed from simple hand axes to complex specialized hammers and axes that allowed prehistoric man to build more complex buildings. The same is true of you. The tools you have not only allow you to build a “more complex building”, they could also, if used correctly, allow your mind to evolve.

You stand on the brink of a great evolutionary step, one which you are trying to avoid by creating more technology. On the other hand, you are the ones who need to take a step forward, in order to stop simplifying everything. An apple is not a sphere. A sphere is only an abstract idea assigned to the apple. Evolve your minds to new language skills that you so greatly need to think from a... (untranslatable part) (something like a new perspective). This is now achievable.

You can now physically and profoundly rewire your brains to accommodate a new language, without even touching the brain at all. All it takes is a technologically advanced mental practice. Finally, this is the first part of the new vocabulary!

The software was developed in collaboration with Vedran Budinski.











Please Do Not Take Photographs

Wednesday, 1.8.2018

Prešernov Trg 8

Dorotea Škrabo

Today's tools of image production have turned everyone into a producer, distributor and consumer of images. In the current age of information overload, images are among the most transferred content: via instant messaging, social networking platforms like Facebook and Twitter, microblogging tools like Tumblr and services like Instagram and Snapchat. As art critic David Joselit noted, "The scale at which images proliferate and the speed with which they travel have never been greater."¹

The impact of this condition on professional visual production and visual art has yet to be recognized, but it has been discussed by many scholars and artists. As early as 2002, artist Seth Price discussed online "dispersion" as a powerful alternative to official art circulation systems.² Later, artist and teacher Hito Steyerl wrote about the potential of "poor images", the low-quality version of an offline artifact that circulates for free on the Internet, where it is shared, compressed, remixed, and often deprived of its links to the original author;³ the artist Brad Troemel talked about "athletic aesthetics" to describe the fast and quantitative approach to art production that artists adopt to maintain an online presence where they are confronted with compressed attention spans and with modes of fruition that are totally different from those of a dedicated art space.⁴

We can't forget this when considering the work of younger generations of artists who happen to be "users" of digital devices and participants in the social networking economy even before being "artists". Trained in art and design, "digital native" artist Dorotea Škrabo has grown up in this kind of environment. Before existing as an artist, she existed as a computer and smartphone user. To her, online image production is a performative gesture insofar as artworks can't be understood as autonomous artifacts, but as traces of the artist; "viewers" are not the consumers of a finished artifact, but rather an active part of an ongoing process.

Škrabo draws upon these premises in her new installation, *Please Do Not Take Photographs*, designed for the Aksioma Project Space. The show consists of two main pieces: *In Let Them Eat Cake*, images are printed on cakes. These edible treats represent a "snap" published on "Snapchat", a phone app that allows users to develop an intense dialogue with others through images. All posts are deleted from the user's Snapchat story after 12 hours. The temporary nature of the pictures therefore encourages frivolity and emphasizes a more natural flow of interaction. The visitors of the exhibition are invited to

take a piece of cake. This gesture offers a metaphorical, yet playful and engaging comment on the ephemeral nature of online images.

The second piece, *Musée du Lowres*, is a replica of the part of the Louvre where the Mona Lisa is exhibited. The centrepiece is a screen in a baroque frame displaying the artist impersonating Leonardo's masterpiece. Mobile devices, loaded with several images, texts and emoji, are affixed on the surface, encouraging visitors to slightly mutate the artwork by swiping through their contents. Beside the centrepiece, a series of video snaps are displayed on mobile phones along with oversized gold-framed prints of their captions, ironically subverting the traditional relationship between visual artwork and contextual information.

Production

Aksioma – Institute for Contemporary Art, Ljubljana 2017

Part of U30+ Aksioma Institute production programme for supporting young artists.

Notes

1. David Joselit, *After Art*, Princeton University Press 2012
2. Seth Price, "Dispersion", 2002 –ongoing.
Online at www.distributedhistory.com/Disperzone.html
3. Hito Steyerl, "In Defence of the Poor Image", in *e-flux journal*, November 2009. Online at www.e-flux.com/journal/in-defense-of-the-poor-image/.
4. Brad Troemel, "Athletic Aesthetics", in *The New Inquiry*, May 10, 2013.
Online at <http://thenewinquiry.com/essays/athletic-aesthetics/>

Musée du Lowres



Let Them Eat Cake

unison.mp3
Thursday, 2.8.2018
Ragovska 1
Steve & Samantha

Keep Bouncing

Bow to me, bow to me I'm your prince

Bow to me bow to me bow to me bow to me
Bow to me bow to me bow to me bow to me
Bow to me bow to me bow to me bow to me
Bow to me bow to me bow to me bow to me
Bow to me bow to me bow to me bow to me
Bow to me bow to me bow to me bow to me

I'm your prince
I'm your prince
I'm your prince

Bow to me I'm your prince
Bow to me I'm your prince
Bow to me I'm your prince
Bow to me

Bow to me bow to me bow to me bow to me
Bow to me bow to me bow to me bow to me
Bow to me bow to me bow to me bow to me
Bow to me bow to me bow to me bow to me

I'm your prince
I'm your prince

Bow to me bow to me bow to me bow to me
Bow to me bow to me bow to me bow to me
Bow to me bow to me bow to me bow to me
Bow to me bow to me bow to me bow to me

I'm your prince
I'm your prince
I'm your prince
I'm your prince

Babies

Are you gonna have some babies this year
Are you gonna have some babies this year
Everyone is having babies this year
Are you gonna have some too

Are you gonna have some babies this year
Are you gonna have some babies this year
Everyone is having babies this year
Are you gonna have some too

Are you gonna have some babies this year
Are you gonna have some babies this year
Everyone is having babies this year
Are you gonna have some too

Are you gonna have some babies this year
Are you gonna have some fucking babies this year
Everyone is having babies this year
Are you gonna have some too

Successfully Invited

You successfully invited us into a feeling

You successfully invited us into a feeling
You successfully invited us into a feeling
You successfully invited us into a feeling
When people trust nothing, they will trust anything
When people trust nothing, they will trust anything
You successfully invited us into a feeling

Nothing To Look At

You don't come here anymore
I have nothing to look at
You don't come here anymore
I have nothing to look at
You don't come here anymore
I have nothing, nothing to look at
Got nothing to look at
Nothing to look at
Got nothing to look at
Nothing to look at

Lower Your Shorts

Lower your shorts
Lower your shorts
Lower your shorts
Lower your shorts
I want you to lower your shorts, your shorts
I want you to lower your shorts

Lower your shorts
Lower lower lower

I want you to lower your shorts
I want you to lower your shorts

Lower your shorts
Lower your shorts
Lower

When you lower your shorts
It makes me happy
So lower your shorts

Happy For You

I'm so happy for you
I'm so happy for you
I'm so happy for you

I'm so happy for you

I'm just jealous
I'm just jealous
I'm just jealous
I'm just jealous

I'm so happy for you
I'm so happy for you
Very happy for you
I'm so happy for you

I'm just jealous
I'm just jealous
I'm just jealous
I'm so jealous

I'm so happy for you
I'm so happy for you
Very happy for you
I'm so happy for you

I'm not happy
I'm not happy
I'm not happy

Jealous mind, jealous eyes, jealous hands
Jealous mind, jealous eyes, jealous hands
Jealous, jealous, jealous for you
Jealous, jealous, jealous for you

Boring Zone

This apple is not crunchy anymore
I'm in the boring zone

This apple is not crunchy anymore
I'm in the boring zone

Incredible, incredible, incredible, incredible
You Owe Me Money
You Owe Me Money





Lost in Depiction / part 1 part 2

Friday, 3.8.2018

Breg 1

Caz Egelie, Lily Lanfermeijer,
Dan Adlešič and Eva Hoonhout

Curated by Eva Hoonhout

Depictions of space are something we become familiar with from a very young age. From interactive villages in children's games to living rooms in old family photos and roadside commercial lifestyle billboards, our physical surroundings are translated and deployed as a means of archiving and communication. In these depicted spaces reality is blended together with new narratives, creating a huge subjective archive of references and memories. So how do we perceive and experience depicted space: As part of our reality, as a possibility for change or alteration, or as pure fiction?

The starting point of this investigation was the building offered to us by Fotopub. Rather than using clean white-cube spaces, Fotopub offers a wide variety of vacant buildings currently available in the old town centre of Novo Mesto. These buildings that have a long history show many signs of the manifested situations and lives that have occupied these spaces. For 'Lost in Depiction / part one and two' I was particularly interested in the tangible presence of history that is embodied in the space. Additionally, I also wanted to offer a space open to new possible narratives or futures.

Curating one of the exhibitions for this year's edition of Fotopub, an art festival departing from the medium of photography, I felt excited and challenged at the same time. With my work primarily revolving around spatial concepts, my relation to this platform seemed a little oblique at first. Nonetheless, an interesting dialogue arose, creating the groundwork for a refreshing exhibition within this specific context. Firstly, in selecting the artists, I was intrigued by their connection to depicted space and the way these links derive from different fields of interest and methodology. While their works are all closely aligned with sculpture and installation art, I also see manifold connections to capturing, reproducing, depicting and remembering. In addition to the selection of artists I added a work that functions as an environment for the other works to exist in. By painting the entire space blue, I tried to both accentuate and abandon the history of this particular site. Like a green screen or a white canvas that creates the opportunity for new perspectives or stories, this layer of paint also highlights the physical history of the space. A fictive character has also been introduced into the space – by collecting short sentences from randomly chosen novels I created multiple characters, drawing the visitor into plural scenarios of the past and possible futures that cohabit with the artists' work.

In Dan Adlešič's work, he acts on banal human gestures by applying his experience in improvised theatre to the way we interact with objects and spaces. For this exhibition, his starting point was a 70-inch LED TV screen, acquired because it no longer functioned as a TV. For Adlešič, this triggered a shift in value and made the screen appealing as an editable object and a light source. By transforming this everyday object and combining it with familiar materials, new surroundings can emerge.

Caz Egelie uses and combines video, performance, sculpture and other media. His work is described as a blender that mixes the entire history of 20th and 21st century art. From this mix he creates new situations and plays with concepts such as the sculpture park or the artist's studio. What is appealing in Egelie's work is his way of using collective memory and associations to create narratives that become part of a temporary experience. Caz Egelie's work for Fotopub takes its initial departure from the idea of depicted sculpture. Looking at the work of, for example, Neo Rauch or Paul Noble, Egelie researches the depiction of sculpture in paintings and drawings and transforms these into a new range of 3D models. A tool like 3D rendering then forms the basis for miniature exhibition shows, showcasing the never-existent sculptures in his own curation of combinations.

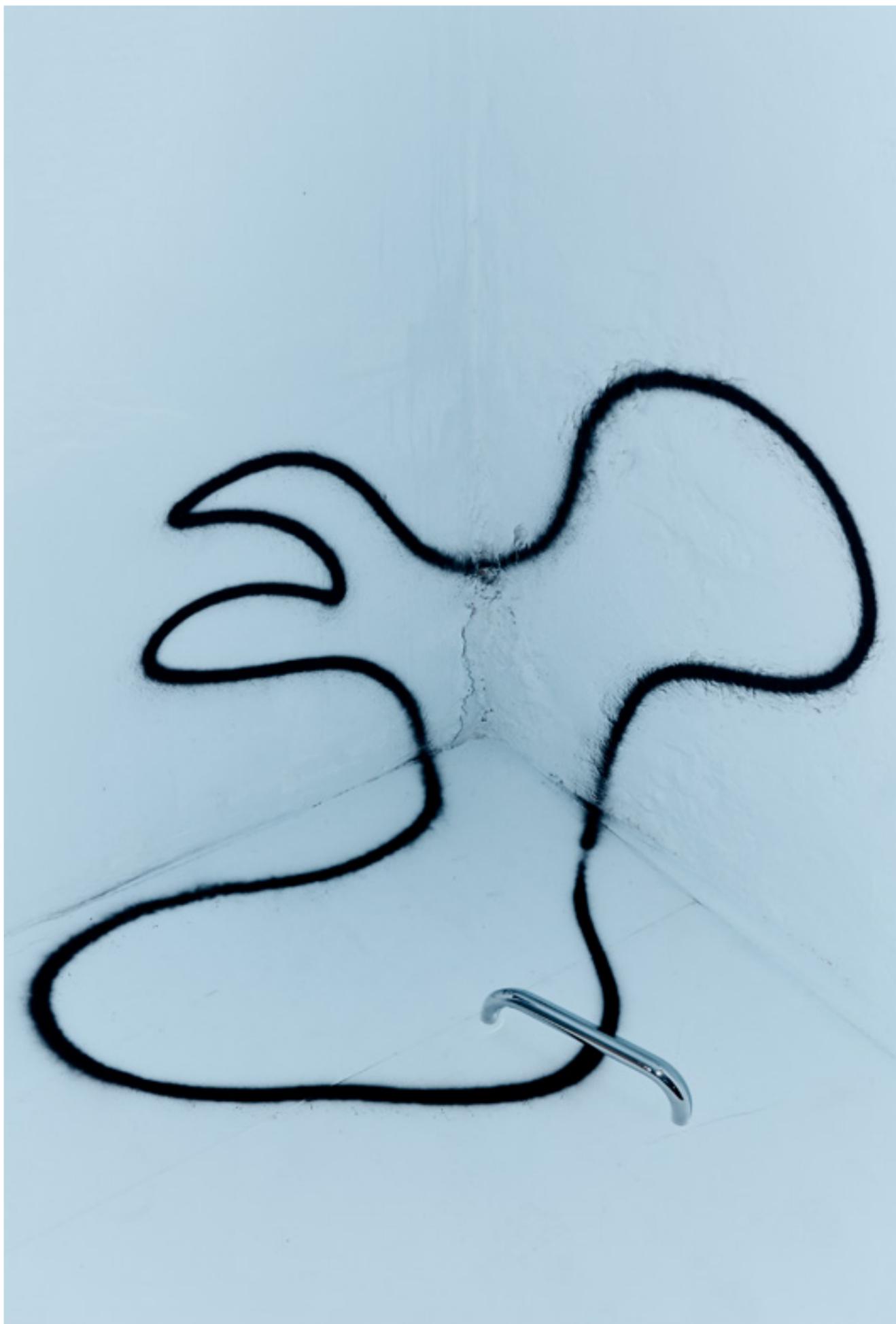
The core of Lily Lanfermeijer's work is the representation of space within a sculptural context. For the exhibition at Fotopub, Lanfermeijer created an installation consisting of wooden table tops, ceramics and fresco paintings on jute. Homemade egg tempera paint, often applied with delicate brushes, is instead applied on the plaster shapes with a large roller that would normally be used to paint the walls of contemporary interiors. The works are inspired by a broad range of fields ranging from public murals, tableware found in kitchen cupboards, and images found on printed t-shirts. One of the characteristics of mural painting, outdoor advertisements, or even printed t-shirts is that the architectural elements of a given body or space are incorporated into its reading and vice versa, either resulting in harmonious or conflicting combinations. Lanfermeijer describes these combinations as 'morphing experiences', and she often deploys these same processes of absorption in the presentation of her works. There is no hierarchy among her objects; furniture, a pedestal or an artwork are all equally important in her installations.











Closing Performance
Saturday, 4.8.2018
Bus Station

Nataša Berk







On the Edge of Precariousness

Tuesday, 31.7.2018

Glavni Trg 6

Anna Fabrizi, Ambra Iride Sechi,

Barbara Kovarik, Greta Langianni, Matteo Orani

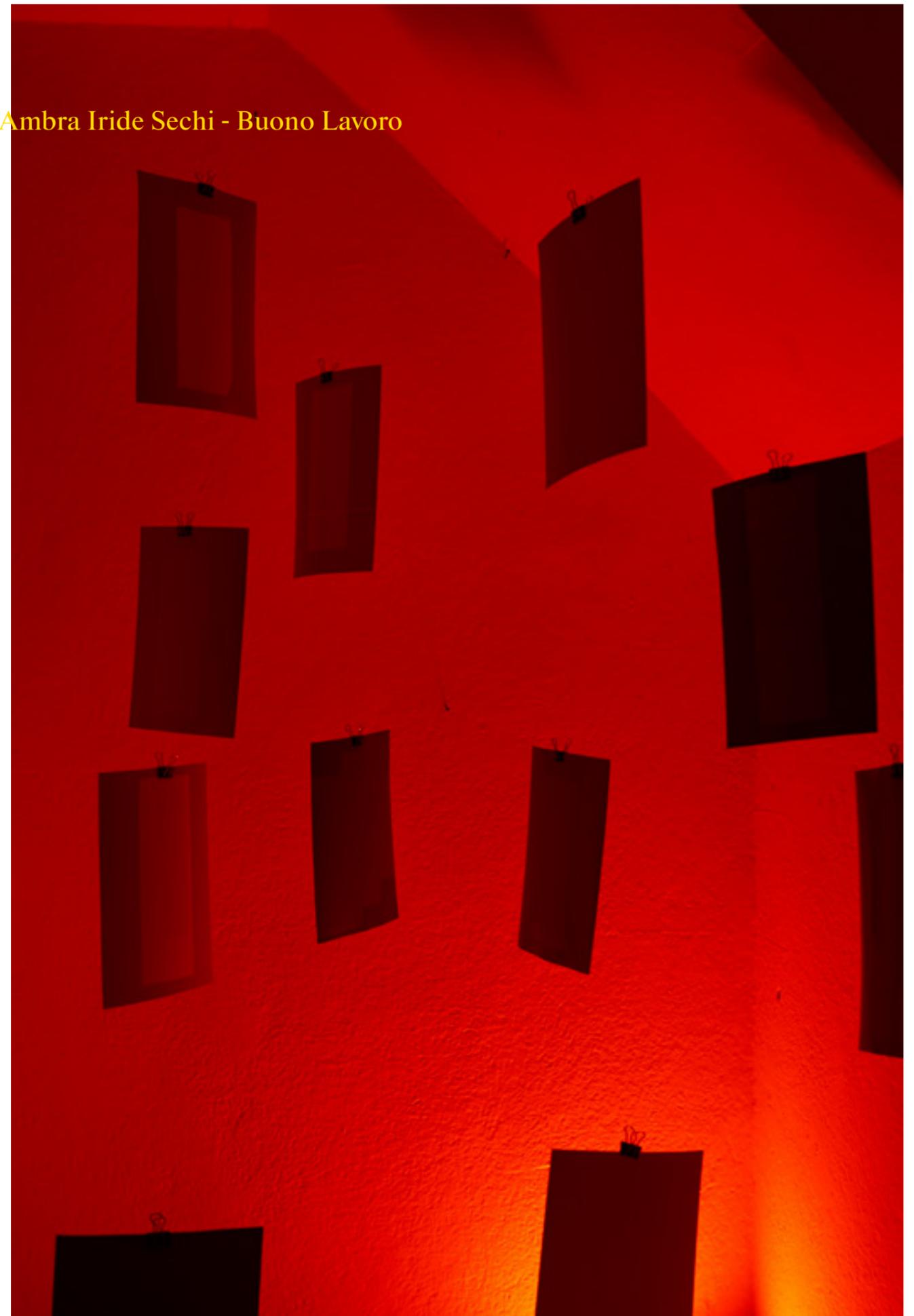
Fotocubs Mentorship Programme

'Precariousness' is the state of being likely to fall or collapse. It is a fictional space, one which lacks balance and certitude. On a regular basis, feelings of uncertainty and precariousness accompany our experiences in both our private life, as well as in regard to global issues. The endless flow of information amplifies the uncertainty of our time.

On a personal level, the gap between reality and desire is ever more profound. Our everyday life is perceived as unsure, and we both assimilate and emanate a continuous sense of instability.

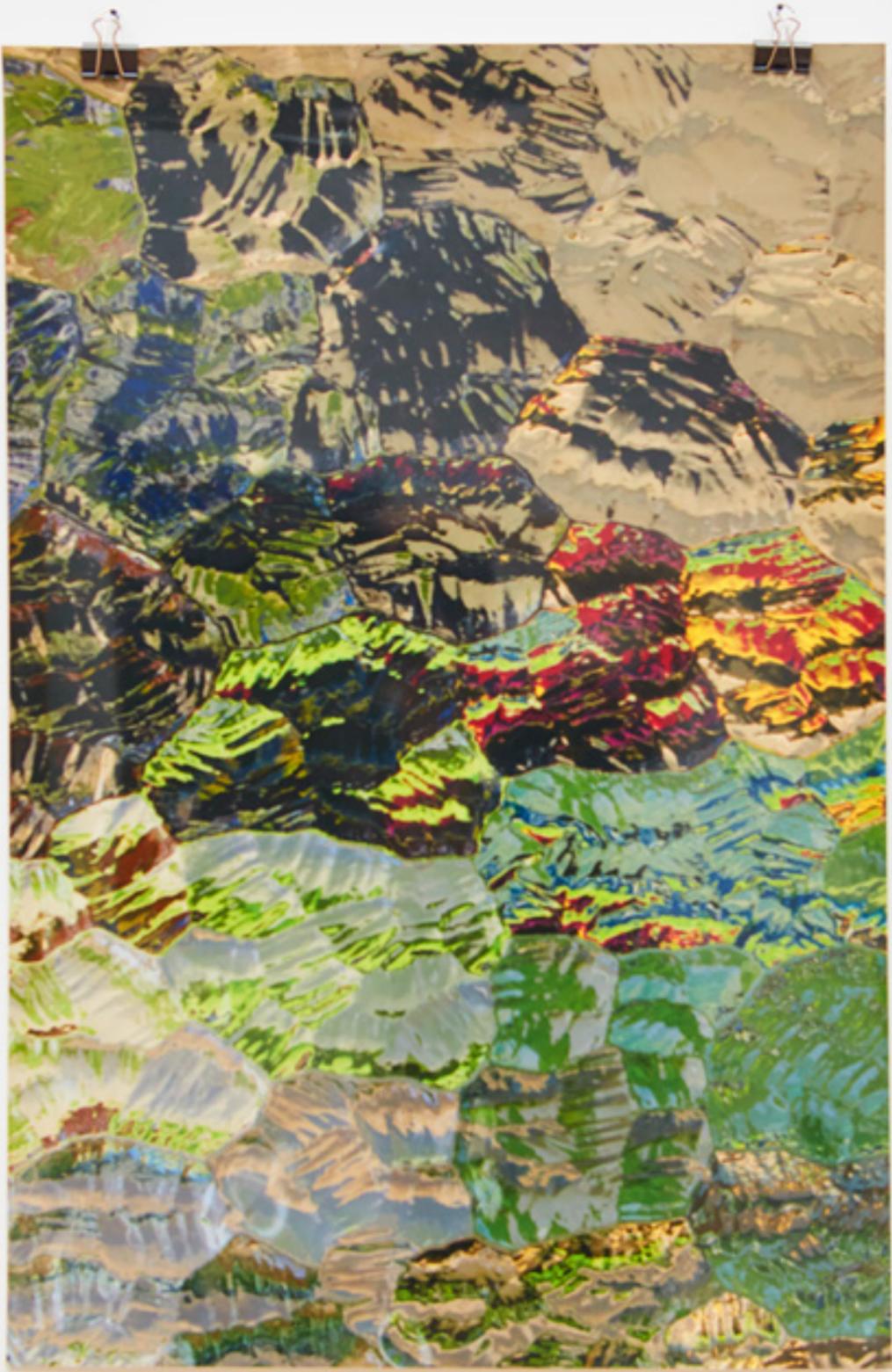
The exhibition explores 'precariousness' through a series of works made specifically for Fotopub, questioning how one could respond to this issue by means of art and representation. By conceiving our works as a series of possibilities of how an individual could potentially deal with this state, we hereby present our attempt to examine and visualise our experiences of precariousness.

Ambra Iride Sechi - Buono Lavoro





Anna Fabrizi – The Precariousness of Perception



Matteo Orani – CV

The Wanderer's Proximity

Thursday, 2.8.2018

Breg 1

Valentina D'Accardi, Alef Grillo,
Daniele Marzorati, Claudia Sinigaglia

Curated by Gabriele Tosi

Guest show by Metronom Gallery

The Wanderer's Proximity investigates unconventional forms of visual narration. Briefly replying to the necessity of rethinking the contemporary status of visual matter, the exhibition can be perceived as a tale of separation.

Images are displaced. Even if it's still possible to distinguish an original context, it becomes a ghostly reminiscence, and the simple rule of a direct referentiality is lost and reclaimed with different values. Images are released from their duties, ironically revealing the humanity that lies behind the technocracy of the vision.

Images are the rules, the guidance and the insurance in a world that creates business by denying the imperfection and even the misrepresentation of the visual. But we know that images tell lies and we need to investigate the falsification to eventually reach some truth.

The artworks exhibited by Claudia Sinigaglia directly test a representation's capability to predict or induct collective behaviours. A series of drawings portrays crowded situations in which people appear like particles moving in a fluid, while a series of digital prints represents people as big dots, entities to be instructed into a specific pattern. Revealing the divine power of the images to act as rulers and forecasters, Claudia Sinigaglia challenges authority, also revealing the essential impossibility of accurately applying these models.

Daniele Marzorati's exhibited photos are connected by the story of a former displacement: a nation and its idea to reach the world and to have it back home. The propaganda of the images becomes unclear, the subject is indeterminate (indeed, you probably need a shifting photo to get a focus on a shifting matter). The world is wretched but its vastity has already been filled in the past. The ambivalence of the image is the ambivalence of a reality where Shanghai and Paris are naturally the same in the most artificial way.

The archive of a plumber and his "artistic" production is the material used by Valentina D'Accardi in her photographic installation. Images stored in a plumber's smartphone during one year of work are printed without any intervention and exhibited together on a wall. A poster of the plumber's former artistic career is exhibited nearby. The artwork gives us access to somebody else's gaze, to images created in the serene context of labour. No boastfulness is present in these shots, and their purity is questioned and preserved as an aesthetical value.

Alpha Box is a device created by Alef Grillo. Inside the handmade instrument, a video forces the viewer to navigate a technological landscape. In this condition, it's difficult to say if you are the master of your vision or, on the contrary, the vision itself is the master of every journey that you can make.

Tales of the Mediterranean Sea, narrated by the wanderers, get the Vikings to navigate to Africa. Maybe we have always been moved by fiction, and this is probably the reason why The Wander's Proximity is a risk that we like to take in defence of a migrated image.



Valentina D'Accardi - Archivio Idraulico (Hydraulic Archive), 2018



Alef Grillo - Alpha Box, 2017



Daniele Marzorati - As the Crow Flies, 2017

Daniele Marzorati - As the Crow Flies, 2017





Fotopub Appetizer
Transformagic
Thursday, 27.9.2018
Tivolska 44, Ljubljana

Anouk Kruithof

After a successful Fotopub 2018 we continued our artistic activity in Ljubljana with the Fotopub Appetizer series. The first exhibition of the series was held in 2018 in an abandoned gas station, designed by famous Slovene architect Milan Mihelič. Fotopub Appetizers are a series of events and exhibitions. Their aim is to produce and showcase high-quality artistic projects by established and internationally-renowned artists that primarily work within the field of contemporary art. The series explores innovative practices and approaches to a given theme, with artists following existing trends or setting new ones. By transcending the boundaries of the medium, Fotopub Appetizers actively contribute to the plurality of the artistic discourse on a national and international level.

Transformagic is the first exhibition of the artist's latest book, Automagic. The book consists of 528 photographs taken with phones and compact cameras during the past 12 years of her life. For the exhibition, a selection of these were included in an installation of photographic objects. The photographs are combined with a variety of objects the artist has collected during her stay in Ljubljana. The images do not follow a specific narrative, but are, rather, merely an exploration of the artist's archive and her work with photomontage, reproduction and digital manipulation. This in-situ installation, devised as a multi-layered sculpture, is a manifestation of the ingenuity, grit and possibilities afforded by the photographic medium, and shows how a computer and the human mind process the multiple ways of seeing the world. The exhibition's opening was accompanied by a musical performance in collaboration with the Olfamoštvo group.













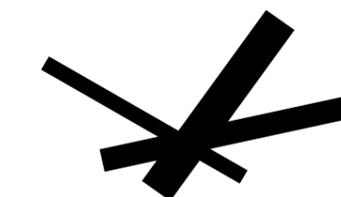
REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



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**CULTURE
BRIDGES**



European Cultural
Foundation

www.**Luminus**.si 

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SPECTRUM 

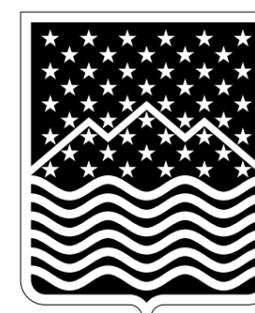
WWW.SPECTRUMPHOTO.CO.UK



Hahnemühle



ARTPRESS
UTE WEINGARTEN



U.S. Embassy
Ljubljana

KOMBAJN

